

Y sym 1 for string quartet or string orchestra



Duration: 7 minutes 54 seconds
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Y sym 1

Joost de Groot

♩ = 100

Violin I

Violin II

Viola

Cello

Contrabass

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 90$

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical system covers measures 59 to 63. The tempo is marked as quarter note = 90. The key signature has two flats. Vln. I plays a continuous eighth-note pattern. Vln. II, Vla., Vc., and Cb. all play sustained half notes. The notes for the lower strings (Vln. II, Vla., Vc., Cb.) are G2, F2, E2, and D2 respectively.

$\text{♩} = 100$

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical system covers measures 64 to 68. The tempo is marked as quarter note = 100. The key signature has two flats. Vln. I plays a continuous eighth-note pattern. Vln. II, Vla., Vc., and Cb. all play sustained half notes. The notes for the lower strings (Vln. II, Vla., Vc., Cb.) are G2, F2, E2, and D2 respectively. In measure 68, Vln. I and Vc. have a final eighth-note flourish.

69 $\text{♩} = 95$ $\text{♩} = 100$

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 78-82: Vln. I plays a melodic line with eighth notes. Vln. II is silent. Vla. has a melodic line with eighth notes. Vc. has a melodic line with eighth notes. Cb. is silent.

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 83-87: Vln. I plays a melodic line with eighth notes. Vln. II has whole notes. Vla. has a melodic line with eighth notes. Vc. has a melodic line with eighth notes. Cb. has a melodic line with eighth notes.

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 88-92: Vln. I and II play rapid sixteenth-note patterns. Vla. plays a melodic line. Vc. and Cb. play a steady eighth-note accompaniment.

93

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 93-97: Vln. I and II play rapid sixteenth-note patterns. Vla. plays a melodic line. Vc. and Cb. play a steady eighth-note accompaniment.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

Violin I (Vln. I) and Violin II (Vln. II) are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vc.) and Contrabass (Cb.) are in bass clef. The score for measures 107-111 shows a complex texture. Vln. I has a melodic line with a final sixteenth-note flourish. Vln. II provides harmonic support. Vla. has a steady eighth-note accompaniment. Vc. and Cb. play a rhythmic pattern of eighth notes.

112

Violin I (Vln. I) and Violin II (Vln. II) are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vc.) and Contrabass (Cb.) are in bass clef. The score for measures 112-116 shows a change in texture. Vln. I has a melodic line with a final sixteenth-note flourish. Vln. II provides harmonic support. Vla. has a steady eighth-note accompaniment. Vc. and Cb. play a rhythmic pattern of eighth notes.

Y

♩ = 100

Vln. I

Vln. I

127

Vln. I

Vln. II

Vla.

Vc.

Cb.

132

Vln. I

Vln. II

Vla.

Vc.

Cb.

137 2 jump first time and play second time *Fine*

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

Vln. I

Vln. II

Vla.

Vc.

Cb.

147

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

Vln. I

Vln. II

Vla.

Vc.

Cb.

156

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 156-160. Vln. I plays a continuous sixteenth-note pattern. Vln. II and Vla. play a dotted quarter note followed by an eighth note. Vc. and Cb. have whole rests.

161

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 161-165. Vln. I plays a continuous sixteenth-note pattern. Vln. II and Vla. play a dotted quarter note followed by an eighth note. Vc. and Cb. have whole rests.

166

Violin I (Vln. I) and Violin II (Vln. II) are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vc.) and Contrabass (Cb.) are in bass clef. The score for measures 166-170 shows Vln. I with a complex melodic line, Vln. II with a similar but slightly lower line, Vla. with a steady eighth-note accompaniment starting in measure 169, and Vc. and Cb. with a steady eighth-note accompaniment starting in measure 168.

171

Violin I (Vln. I) and Violin II (Vln. II) are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vc.) and Contrabass (Cb.) are in bass clef. The score for measures 171-175 shows Vln. I with a melodic line, Vln. II with a similar line, Vla. with a steady eighth-note accompaniment, and Vc. and Cb. with a steady eighth-note accompaniment.

176 rall. *D.S. al Fine*

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. *D.S. al Fine*

rall. *D.S. al Fine*

rall. *D.S. al Fine*

rall. *D.S. al Fine*

rall. *D.S. al Fine*

The musical score for measures 176-178 is as follows:

Instrument	Measure 176	Measure 177	Measure 178
Vln. I	Half note (G4)	Quarter note (A4)	Half note (B4)
Vln. II	Half note (G4)	Quarter note (A4)	Half note (B4)
Vla.	Half note (G3)	Quarter note (A3)	Half note (B3)
Vc.	Half note (G2)	Quarter note (A2)	Half note (B2)
Cb.	Half note (G2)	Quarter note (A2)	Half note (B2)

Violin I

Y sym 1

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5

10

15

20

25

30

35

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45

50

55 $\text{♩} = 90$

60 $\text{♩} = 100$ $\text{♩} = 95$

65 $\text{♩} = 100$

70

75

80

85

90

95

100

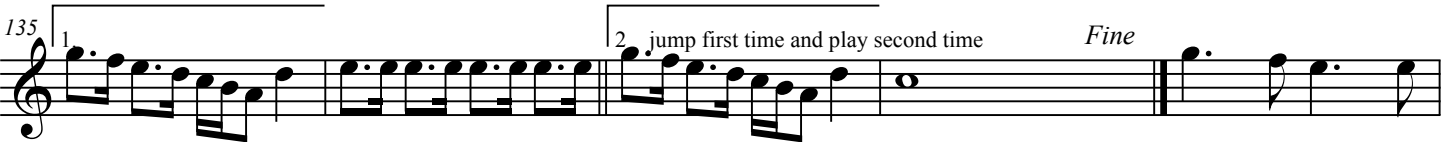
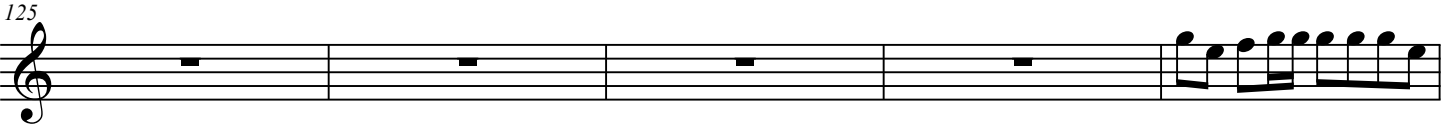
105

110

115

♩ = 100

Y



160



165



170



175



rall. *D.S. al Fine*

Violin II

Y sym 1

Joost de Groot

♩ = 100

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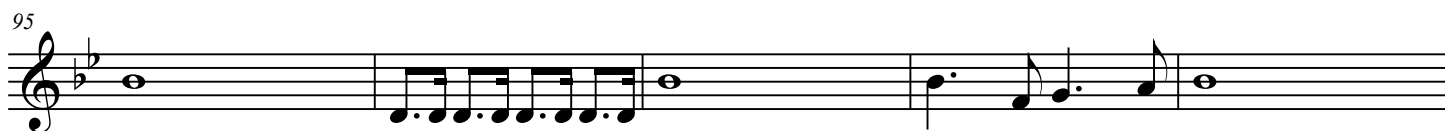
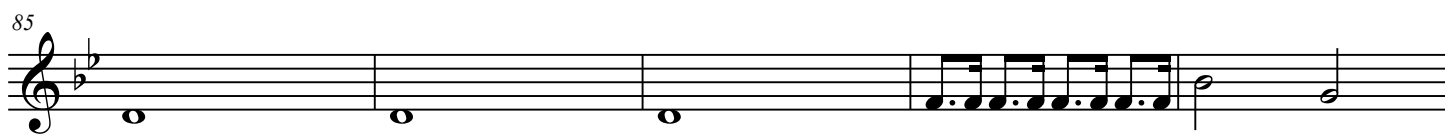
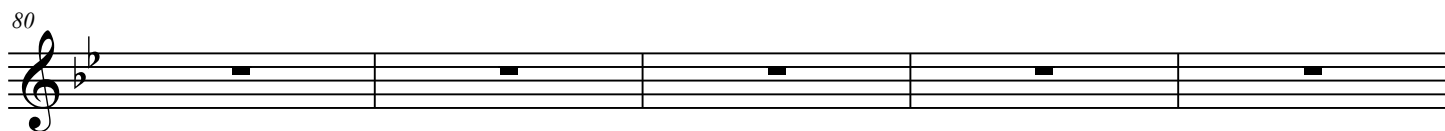
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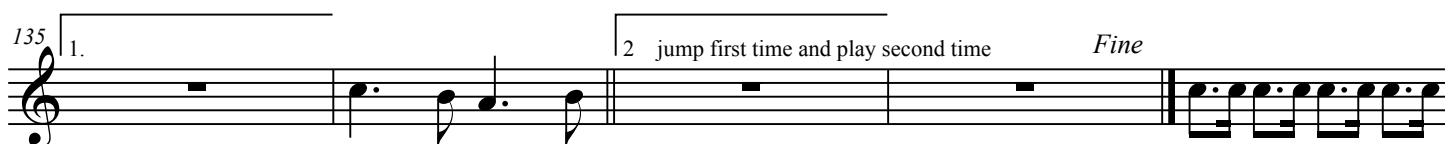
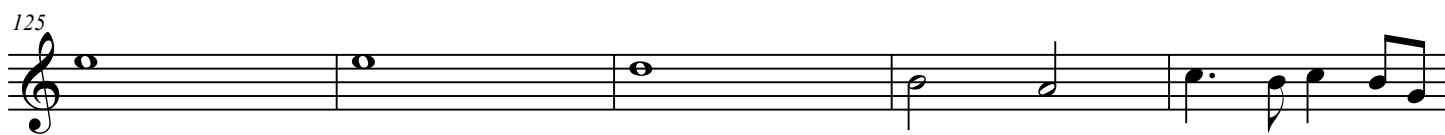
75

$\text{♩} = 90$

$\text{♩} = 100$ $\text{♩} = 95$

$\text{♩} = 100$





160



165



170



175



rall. *D.S. al Fine*

Violin III

Y sym 1

Joost de Groot

 $\text{♩} = 100$

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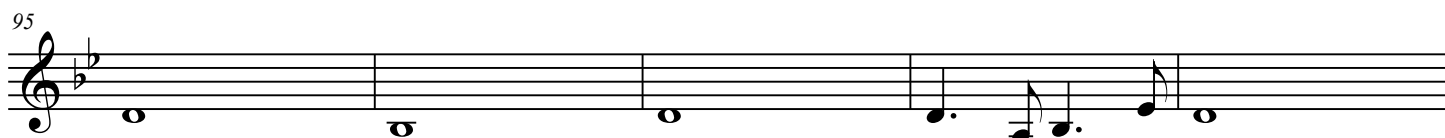
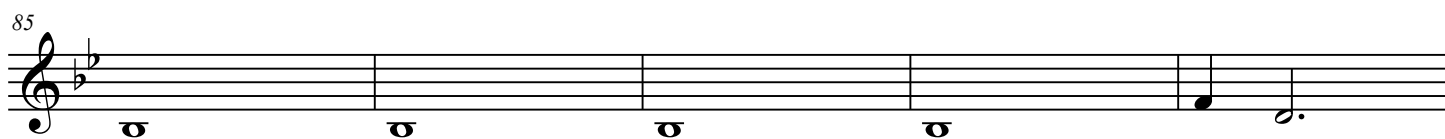
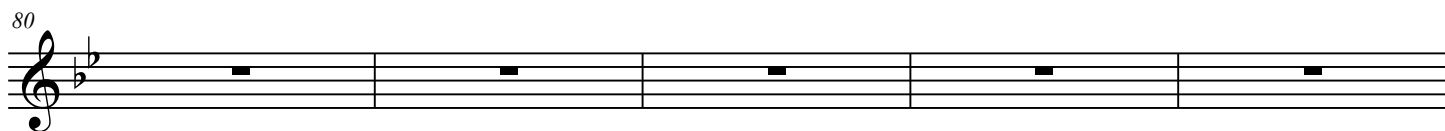
75

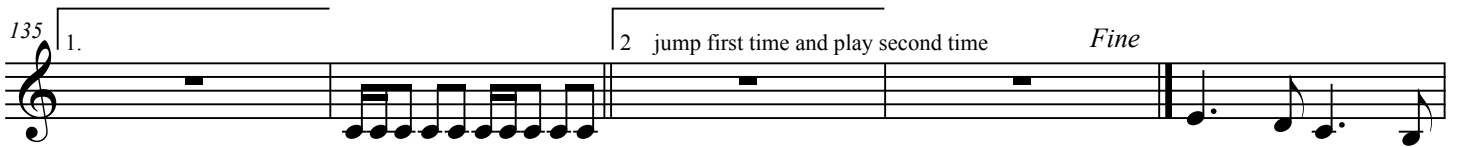
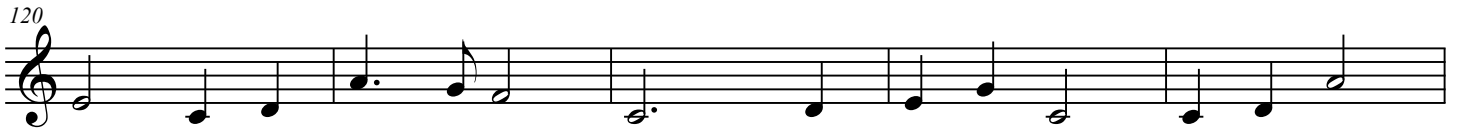
$\text{♩} = 90$

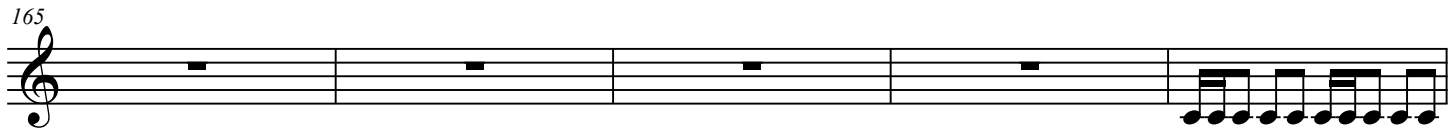
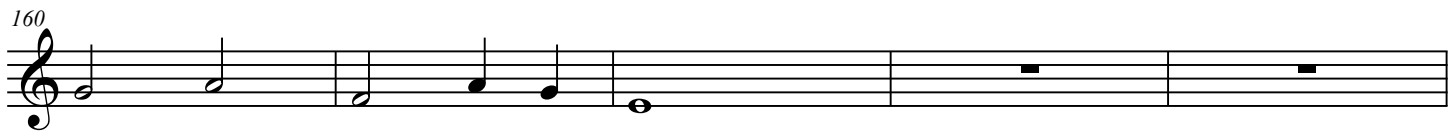
$\text{♩} = 100$

$\text{♩} = 95$

$\text{♩} = 100$







Viola

Y sym 1

Joost de Groot

 $\text{♩} = 100$

5

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15

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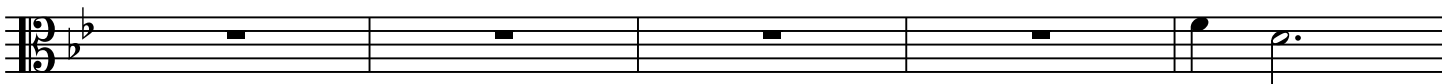
25

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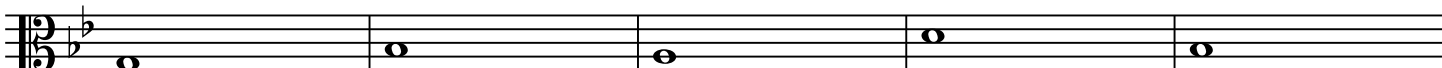


♩ = 90

55



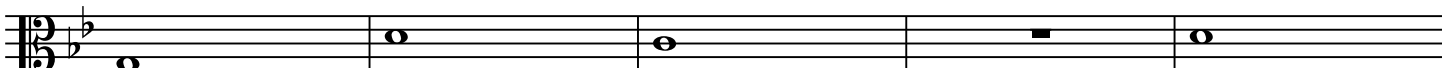
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♩ = 100

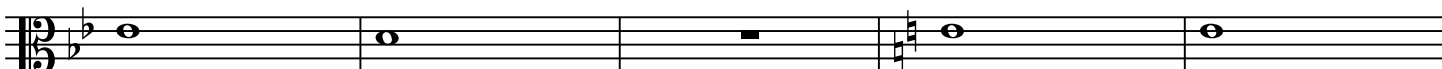
♩ = 95

65

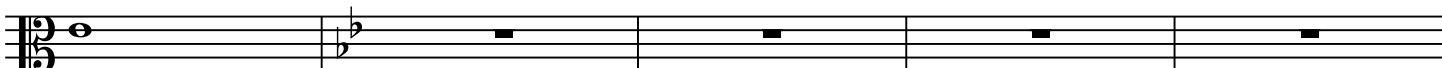


♩ = 100

70



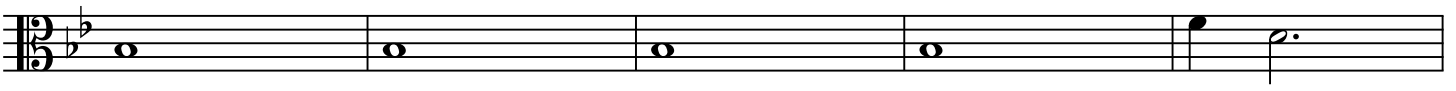
75



80



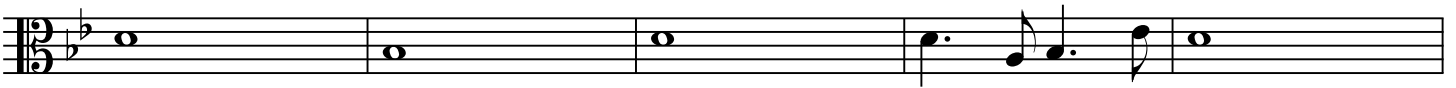
85



90



95



100



105



110

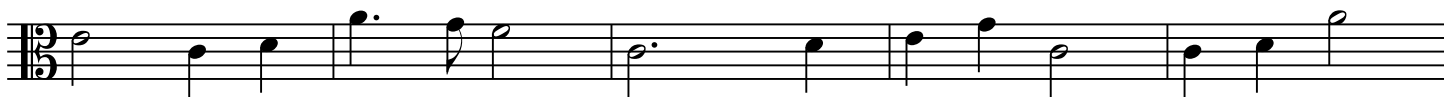


115



♩ = 100

120



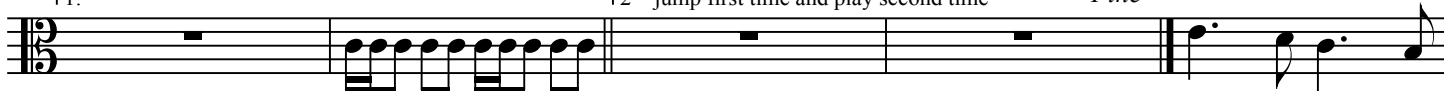
125



130



135



140



145



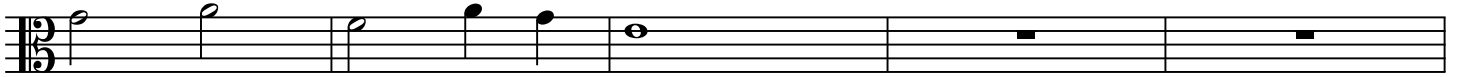
150



155



160



165



170



175

rall.

D.S. al Fine

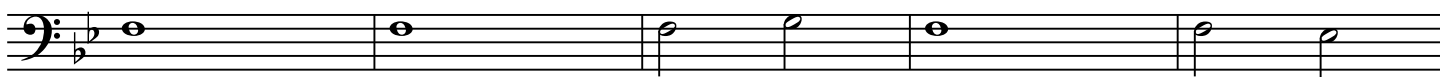
Cello

Y sym 1

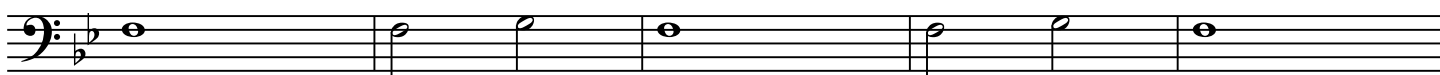
Joost de Groot

 $\text{♩} = 100$ 

5



10



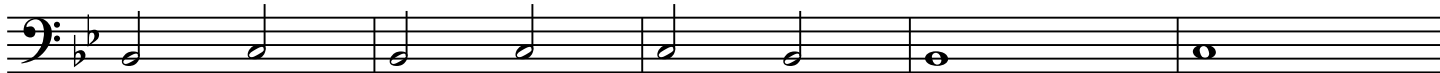
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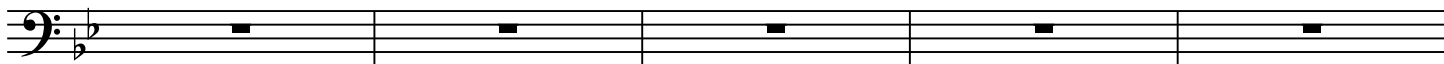


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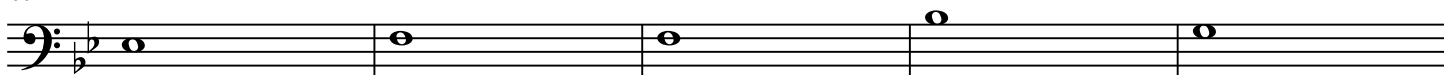


♩ = 90

55



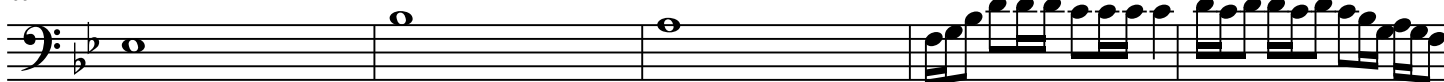
60



♩ = 100

♩ = 95

65



♩ = 100

70



75



80



85



90



95



100



105



110



115

§

♩ = 100



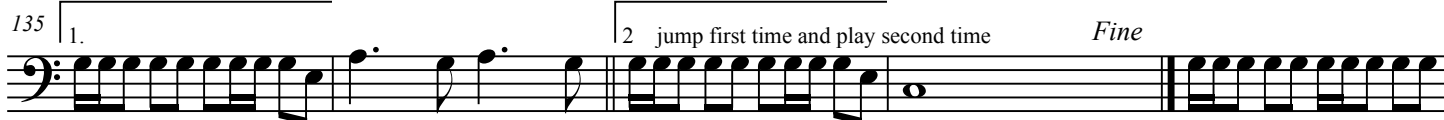
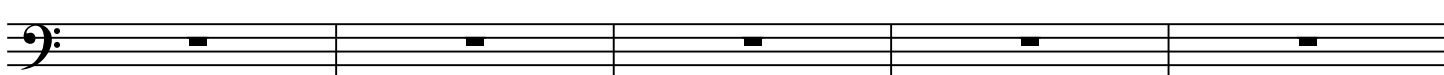
120



125



130



140



145



150

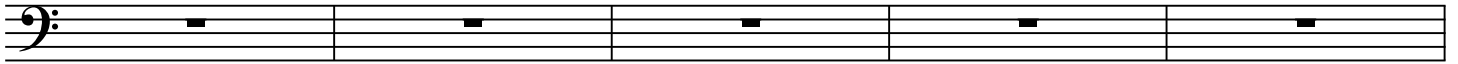


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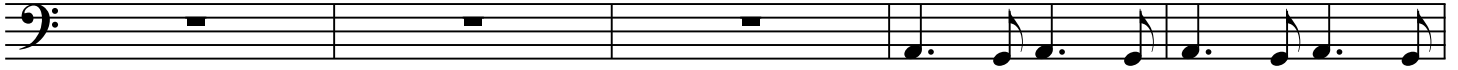


Y

160



165



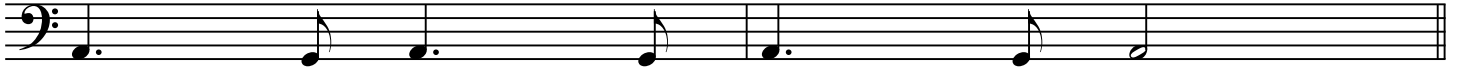
170



175

rall.

D.S. al Fine



Contrabass

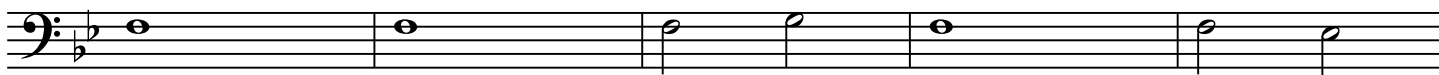
Y sym 1

Joost de Groot

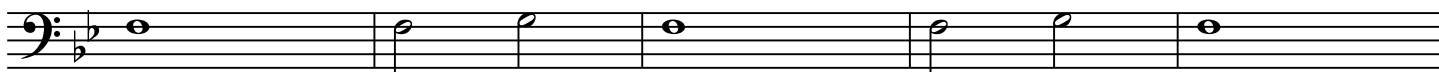
♩ = 100



5



10



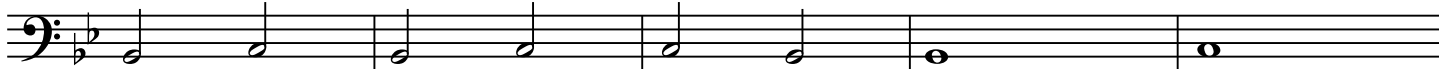
15



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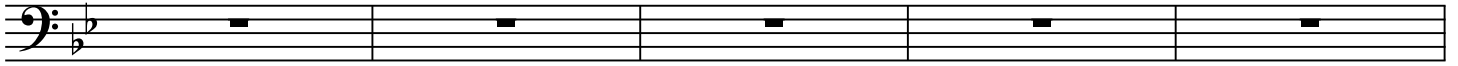


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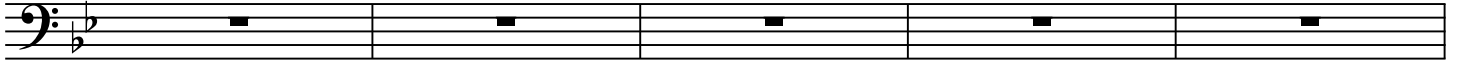


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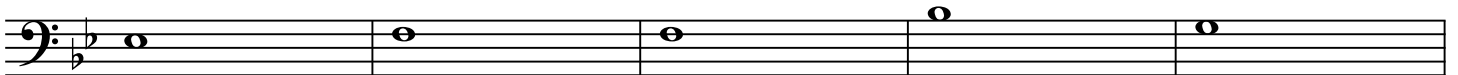


♩ = 90

55



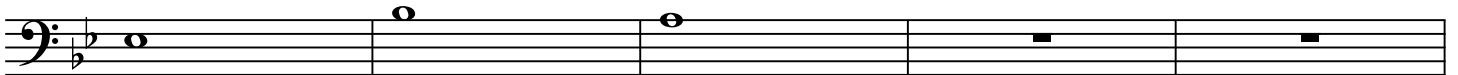
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♩ = 100

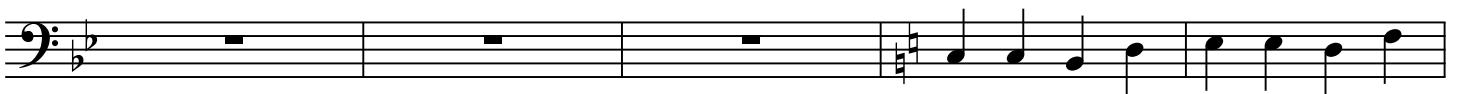
♩ = 95

65

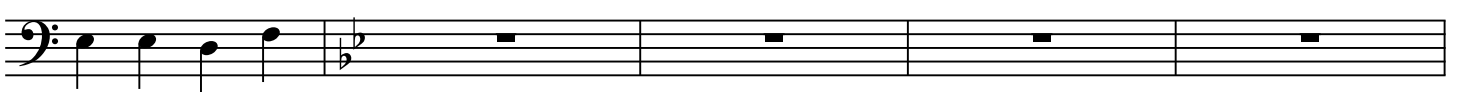


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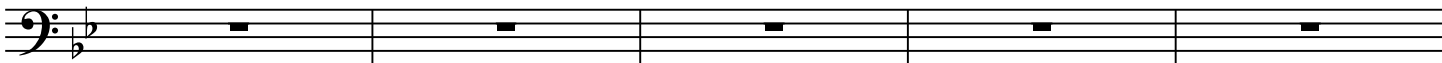
70



75



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85



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95



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105



110



115



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♩ = 100

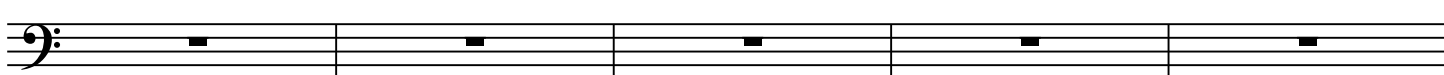
120



125



130



135



140



145



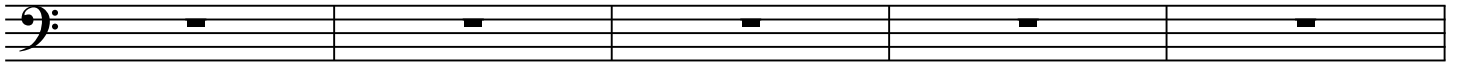
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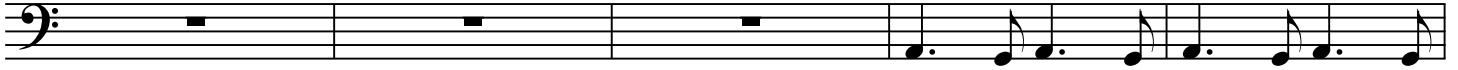
155



160



165



170



175

rall.

D.S. al Fine